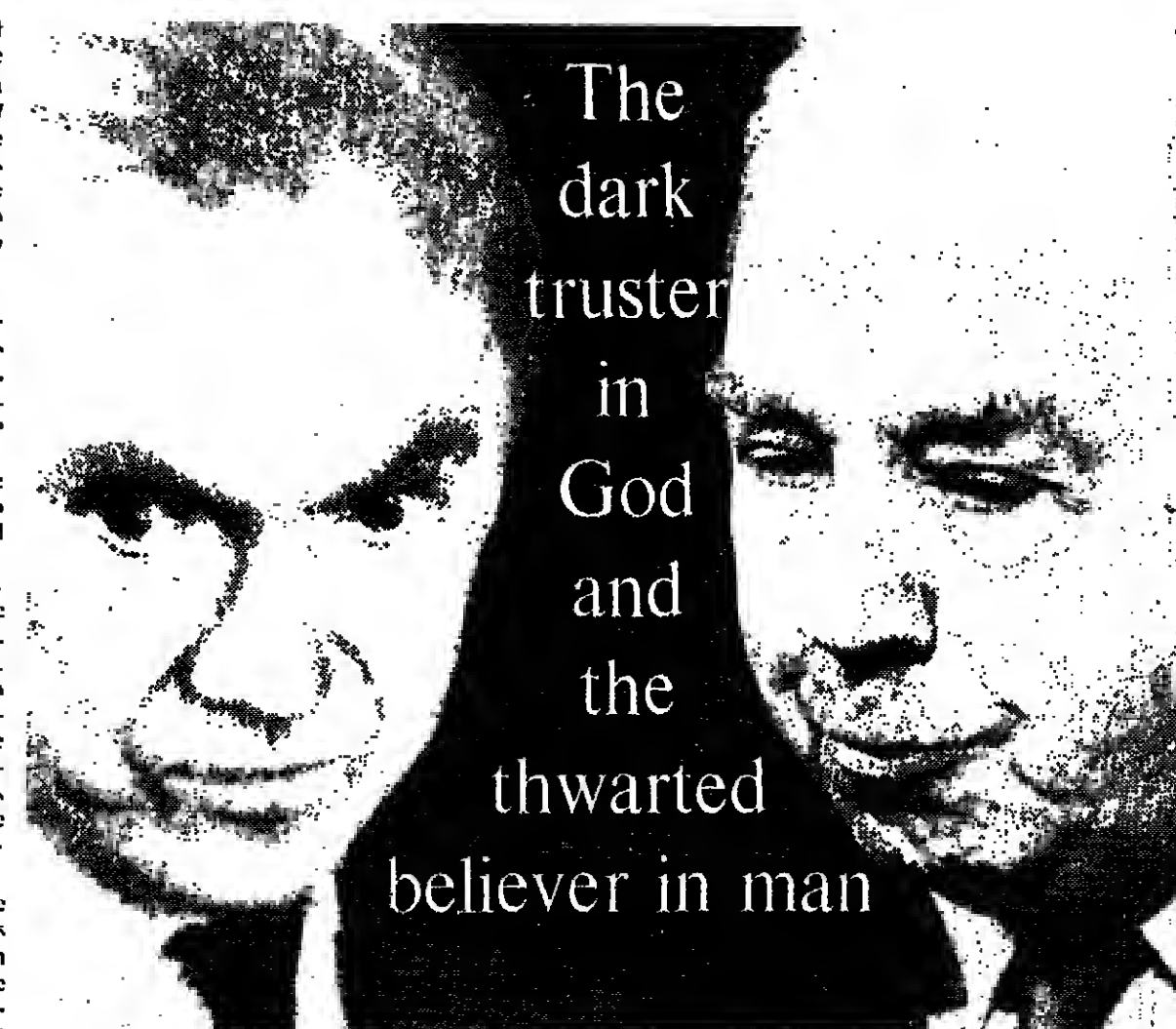


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WE ETERNAL our death much as we choose our job. The remark, in the piece without a Graham Greene's *Collected* even like a signature. And we can file as our childish hands for reaching matter from the shelves *King Solomon's Mines*, *The Viper of Milan?*, *The War?* Even when we survey our past years, as Mr. Greene's piece directly towards the front of self-parody does in this piece called "The Lost Childhood" mention death (if we are Mr. Greene four times in the first two pieces dates from 1947; the rest in the book goes back to 1935); the order, so far as style and page size are concerned, is fairly



"never shake off the burden of their childhood".

Back in the formative, fatal nursery, the artist's seedbed, the toll goes on. Byron writes *Don Juan* with his tongue leg; Stevenson's sickness goads him to trumpet heroics through shame for his useless body; George Darley, the gifted author of *Nepenthe*, is steered to self-effacing oblivion by a stutter; Samuel Butler avenges a little of his early suffering with *The Way of All Flesh* but never achieves emancipation "from the dead hand". At a time when Henry James was still being fashionably regarded as an upper-crust "social" critic, Mr. Greene traces the themes of treachery, the elaborate constructions of pure evil, the "black and merciless things" James saw at the heart of life. We are reminded of the Swedenborgian father, the bright and beloved cousin who died young, the brothers damned in it was he escaped. There are no happy endings. "This is surely what James always tells us, not with the despairing larger-than-life gesture of a romantic novelist but with a kind of bitter precision."

Through these dark Greene glasses the vision is no less rigorous. In his shortest and most casual piece, as in his novels, we cannot fail to admire the perfectly modulated tone, the doomed exultitude, like a man playing good chess in a condemned cell. But the moment comes, inevitably when protest sets in. The creative writer must hug his obsession like a viper to his bosom, this we must accept. But distilling it through the sieve of urt is one thing, endlessly repeating the message in essayistic clarity is another. We are provoked to answer, or at least to question, back to this, retort into the biographies, womb the whole or even the essential sin? Is it *always* autobiography? Is a man's writing? And all that adventurous preoccupation: with travel, jungles, rivers, sources, clues, pursuit: to what end, if no endings are bearable, if nothing is alterable, if no man can come to good through his own seeking? Why write? Why indeed, live?

The truth surely is that this relentless plugging of the message that belies about us in our infancy, not to mention our adolescence, middle years and old age into the bad bargain, risks becoming either intolerable or else (one thinks again of the cliff-edge of self-parody) absurd. As for the saving truth that uncountable graces like human pity also spring from the dark seedbed. It takes art rather than argument to project such things as that.

So, as Mr. Creech sees, but his permanent deck-chair in the shadowed corner near the compost heap; keeping in close touch with the sources we may persuade ourselves that there are other parts of the garden worth attending to. Other gardeners, devoted oafs though they may be, are actually trying to keep the place in order—breaking new ground, opposing winds, growing something new

As for the gnarled old Priestley, he actually believes that if not exactly something—he has long stopped using, talk like that—it is still a plant that is meant to be enjoyed. He is no longer gone in for mere prettiness, of colour or colour, though that border display labelled "Delight" still attracts a good many visitors among the sturdy perennials. He grows more inventive and more personal as the years go by and is never afraid to let gardeners' language when occasion calls for it, frequently telling his neighbours and the authorities just what he thinks of them.

Against all the odds, in short, a young man is bound to come in here, say, Bill Mc. Greene, is a flasher yet. Not for nothing he is a man of letters, a man of

Greene comes to trace the fall of the medium from Bacon to Lamb and so to "the latest little weekly essay on 'Rising Early' or on 'Losing a Collar Strip'". This was the sort of thing Priestley was turning out in the 1920s: ruminations on hearing a mouth-organ, or how hard it is to begin things "I speak of essay-writing, an essentially virtuous practice, and not of breaking the ten commandments".¹ The real trouble was, it got too easy.

GRAHAM GREENE: *Collected Essays*.
463pp. Bodley Head. £2 2s.
J. B. PRIESTLEY: *Essays of Fifty
Decades*. 311pp. Edited by Susan
Cooper. Heinemann. £2 15s.

better to the expensive style, and it is small wonder that Mr. Priestley should have been enthusiastic over Mr. Pickwick and his friends, about the time his own good companions were being dreamed up.

may not amount to much in itself, but "if we also write about Mr. Forstye's parents and his children, surely, he thinks, we shall get *something*." So we do, in due course: but the method, Greene thinks, has "nothing in common with the club bore's with art." Well, the Forstyes are back, through a side window. As we see mysteriously captivating the Yugoslavs, they are doing well in the book business once again. Time marches on in fiction. It seems, but it rolls back in life. Thirty years later we find Mr. Priestley himself. In his latest novel, driving that old tinny vehicle like a bus, dutifully stopping to let his chronophers on and off.

Nor are we surprised to find Mr. Greene turning to the darker side of Dickens, suspecting that *Oliver Twist* and some of the later books reveal "the eternal and alluring taint of the Manichee, with its simple and terrible explanation of our plight, how the world was made by Satan and not by God, jangling us with the music of despair". Mr. Greene naturally has a grave eye all round for spiritual symptoms from Hans Andersen's "bundle of shrieking nerves" to the cruelty which his early experiences taught Kipling. Just once, in this context, the two essays transmit on the same wavelength. Both have a piece

In their attitude to other writers and other men's characters, the gulf between the two essayist-novellists playfully emerges just as clearly. "In and out of doors," the young Priestley studiously carols, "there is good company in Illyria: good company, whether it is high or low, sober or drunk." (You somehow think he ought to have used the subjunctive, but that second "is" may be his daring stake in modernity.) The characters tend to step off the page. Palkutov he sees as a comic giant who grows out of his creator's control and wrecks the play; Ihui was meant to house him; Mr. Micawbor responds

on Walter de la Maie; we find Mr. Priestley, in 1924, dismissing the idea that this writer was merely a purveyor of strange goodies for children, and putting him in the Dickensian category of those who "carry forward with them into manhood their early imaginings and memories." This looks almost like a glimpse of Greenpeace land, lying ahead, though Mr. Greenpeace naturally puts the case far more strongly when he gets round to dealing with it. He finds de la Maie a fully paid member of the only society of creative writers worth considering—the ones who are victims dominated by an obsession: why

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SECTION

...the young Priestley first came to London, not long after the First World War, he set about learning to write without having much to say. He took great pains about how to write like a man.

of the fearful all too well, was how to produce the fanciful essay so much in demand at the time. It might be a little lucky for Mr. Greene that he was Mr. Priestley's junior, he inspired a similar temptation to him, though it is doubtful if he would have

The Liberal-Empiricist view

LESZEK KOLAKOWSKI: *Marxism and Beyond*. Translated by Jane Zielinska. 240pp. The Pall Mall Press, £2.
EUGENE KAMENKA: *Marxism and Ethics*. 72pp. Macmillan. (Paperback, 9s.1)

One of the side-effects of last year's inner-party upheaval in Poland was the explosion from academic and public life of Professor Leszek Kolakowski, previously associated with the "revisionist" wing of the Communist Party and one of the young anti-Stalinist rebels who in 1956 made use of Gomułka's accession to power to press for all-round liberalization, while still retaining their faith in the basic principles of Marxism. Like the other revisionists, he is now very much out of favour. Unlike his Jewish colleagues, who were simply thrown out of their jobs, and then systematically stripped of everything but their clothes, before being allowed to emigrate, he has been permitted to take an extended two-year holiday in Canada, where he is currently engaged as a visiting lecturer in philosophy. He thus benefits from his impeccable racial background—an important factor in present-day "People's Poland", where even rebels are granted some limited tolerance if only they do not belong to the accused race that spawned Marx and Rosa Luxemburg.

If one disregards the more nauseating aspects of this hypocrisy in what purports to be a "socialist" country, it is possible to feel that Kolakowski's liberal-empiricist version of Marxism does represent a hopeful

phenomenon and in the long run stands quite a decent chance of inaugurating a return to a more civilized and tolerant atmosphere. It is after all arguable that a native-born Polish philosopher, who in some fashion still carries his inherited Catholic moral values around with him, is in a better position to promote libertarian views than are the surviving members of an unpopular and unrepresentative national minority.

The essays assembled in *Marxism and Beyond* were for the most part published in various Polish journals in the later 1950s, when the country had a brief spell of liberalization. The present selection overlaps with the German-language edition issued by Piper in Munich in 1960, under the title *Der Mensch ohne Alternative*, although this is not made clear to the reader. It has taken Kolakowski rather a long time to reach the English-speaking world, which is a pity, since some of the more controversial of these writings are now rather dated. It is no longer an urgent matter, even among communists, to argue the case against Stalin. The real debate nowadays concerns the relevance of Marxism as a theory of history and its relation to the western tradition of thought. The rather large claims made for Kolakowski by Mr. Leo Labelz in his editorial preface are not wholly sustained by the examples he has chosen; but the English essay on "Karl Marx and the Classical Definition of Truth" is an expanded version of a lecture given at the University of Tübingen in December, 1958) serves as a reminder that its author is a professional philosopher who first came to the

attention of Polish readers with a collection called *Essays on Catholic Philosophy* in 1955, when he was all of twenty-eight years old. The 1958 paper contains some interesting ideas, notably on the Spinozist element in Marxism, a theme recently brought into prominence by Louis Althusser in France. It does not establish Kolakowski as a major figure, but it does suggest that philosophers are not necessarily obliged to talk nonsense whenever someone mentions Marx or Hegel. If a rumour to this effect spreads from the author's present Canadian domicile to learned circles south of the border, Kolakowski's stay in North America may in the end perhaps prove advantageous to all concerned.

Professor Eugene Kamenka, who holds a research chair in philosophy at the Australian National University in Canberra, is a more original and forceful thinker than Kolakowski, with whom he shares a commitment to humanist ethics and a thorough knowledge of the Marxist tradition. Having been for the most part brought up in the West, and in the English-speaking world at that, he is more sharply critical of all aspects of Soviet Marxism, and somewhat less sympathetic to the Hegelian inheritance. In other respects he has much in common with Kolakowski, notably a conviction that moral philosophy can take Marx as a starting-point, but must then go on to tackle problems raised but not solved by the Marxist school. He offers the interesting suggestion that Hegel and Marx inherited that part of scholastic metaphysics which makes it

possible to conceive man rather than God as an unconditioned being, whose unconditionedness is one of his perfections, essential to his true nature, and therefore to be deduced from it. It is from the scholastic view of God that Marx unconsciously derives the conception of man as properly always a subject and never a predicate.

This should give nourishment for thought to the new breed of Catholic Marxists, but they will find Professor Kamenka enlisted on the empiricist side of this particular debate. *Marxism and Ethics* is an excellent

introduction to the subject, scholarly, and full of striking ideas. It is, however, a little long to detect in the author of that professional, or pseudo-optimism which expects an eternal moral problem to be further clarification of the law employed in arguing about it. This is surely to overstate the relevance of linguistic analysis. It is not more likely that the who set himself on fire in Prague give the rest of us a push in the direction!

Bolshevik biographies

GEORGES HAUPT and JEAN-JACQUES MARIE (Editors): *Les Bolchéviques par eux-mêmes*. 398pp. Paris: Maspéro. 24.65fr.

When work on the Granat Russian Encyclopedia, interrupted by the revolution, was resumed in the middle 1920s, it was decided to include in one of the later volumes biographical accounts of the principal participants in the events of October, 1917. Nearly all those approached supplied autobiographies; a few of the leaders, Zinoviev and Stalin included, contributed third-person biographies, obviously authored by them, and Trotsky's biography was written by an old party figure to ensure that it did not infringe current standards of orthodoxy. Two hundred and forty-six such biographies were published in supplements to Volume 41 of the encyclopedia between 1927

and 1929. Of these nearly all now appear in a French translation, a convenient collection in the Granat Encyclopedia, a handy but readily available.

Most of the biographies, written by the subjects themselves, are often the main or only source of information on their lives. On what happened at it is, of course, silent; and a proportion of those whose names appear were liquidated in the 1930s. The editors of the 1930s, *Les Bolchéviques par eux-mêmes*, added to the records, notes, and subsequent careers and fate of those concerned. A few of these polemical in tone and highly speculative; but most are factual and balanced. They deserve the gratitude of all who are concerned with the history of Soviet affairs.

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A book that will become required reading for all those who are interested in politics, the civil service, local government, the mass media, trade unions and the law.

Hutchinson

Marx as a German nestling

D. McLELLAN: *The Young Hegelians and Karl Marx*. 170pp. Macmillan. £2.15s.

The assessment of the influence of A on B and vice versa is one of the staple activities of the historian of philosophical thought. Often it is a rather futile exercise, but when a really big figure is involved it not only has a fascination for specialists but may also be productive of genuinely new insights.

Germany in the late 1830s and early 1840s offers splendid opportunities for this type of performance; for this was the time when Karl Marx was still just one of the many occupants of the nest of Young Hegelians. Not until the famous Paris Manuscripts of 1844 does it become possible to distinguish him clearly from the rest and to recognize his true originality. A study of Young Hegelian thought, therefore, enables one to trace the origins of many of the ideas which he subsequently embodied in his world-shaking ideology.

However, the study is one of considerable difficulty; for the movement of ideas during these years is swift and confusing. Even an historian of philosophy, moreover, is

liable to find the works of the Young Hegelians a penance to read. With the possible exception of Feuerbach, they were not thinkers of the first rank and they tended to follow their great master only too faithfully in ambiguity and obscurity of expression. Indeed, to most modern readers the style of German philosophical thought at this time is tiresome even when not positively repulsive.

Many have plunged into this rather murky lake, to fish up items which, when cleaned of their excrescences, are of interest and value; hitherto most of the divers have carried a somewhat heavy load of "commitment" (either for or against Marx) among their equipment. As Dr. McLellan recognizes, this has not been entirely to the benefit of scholarship. The importance of the addition he now makes to the long list of "Marxist origins" books is that it examines the intellectual history of the period not only with a strict objectivity but also with a meticulous regard for chronology. As a result, his work fully confirms his publisher's claim that it will be "essential reading for students of nineteenth-century German thought and Marxism."

Two random examples will suffice to illustrate the value of his inquiry.

Engels, in his *Ludwig Feuerbach and the End of German Classical Philosophy*, written some fifty years after the events with which it deals, presents Feuerbach's *The Essence of Christianity* as having "broken the spell" of Hegelian idealism. This widely-accepted view is shown by Dr. McLellan to be wrong. In its original edition, Feuerbach's book seemed to most of the Young Hegelians, including Marx himself, "a continuation of Hegel's doctrines." It was the later writings of Feuerbach (including the later editions of the *Essence*) that made the real break. Marx, moreover, was by no means so deeply influenced by Feuerbach as is generally supposed. He did not get his materialism from the *Essence*, and such "specific borrowings" as he made from the book focus on the idea, expressed in his first few pages, that man's being distinguished from an animal by his consciousness of himself as a member of a species. It was this, not materialism, that was taken straight over by Marx in *Die Judenfrage* and developed to the Paris MSS. Perhaps other specialists who have read as much of the relevant literature as Dr. McLellan has found it as carefully; but it seems




likely, to say the least, that Dr. McLellan has got the record straighter than any of his predecessors in this line of inquiry.

The other example concerns the influence of that strange figure, Max Stirner, a comet that so briefly but disturbingly crossed the Young Hegelian path. Dr. McLellan agrees, with previous writers that, unlike Bauer, Feuerbach and Hess, "Stirner had no positive doctrine to offer Marx." He considers, nevertheless, that Stirner had an important negative influence, in so far as the first "mature" work by Marx and Engels, *The German Ideology*, comprises a criticism of Feuerbach which borrows elements from Stirner and a criticism of Stirner which tacitly admits the validity of his attack on Feuerbach but maintains that it no longer applies. Whether or not one regards this point as conclusively proved—and there does seem some contradiction between the attempt to minimize the Feuerbachian impact on Marx and the statement that in 1844 Marx "was, and more importantly was regarded as being a disciple of Feuerbach"—it helps to explain the otherwise almost inexplicable amount of attention that Marx gave, in the second and nearly

unreadable part of *The German Ideology*, to the theories of "Max". As Dr. McLellan says, "Stirner's 'Sankt Max' may be too big to be worth while reading but while asking why it is there it is worth while reading it."

A minor criticism of this work is that it does not really do as Dr. McLellan suggests, to "specific debts to Feuerbach," unless one arbitrarily limits the term "temporary" to the various Hegelian groups with which Marx was associated. As is well known, Marx's reading during this period was phenomenally wide and miscellaneous; there is no prima facie reason why he should not have borrowed particular ideas from a French source rather than from a German one. Dr. McLellan is aware of this, but the limitations he imposes on the scope of his study may easily cause the reader to feel that in thinking of Marx as a member of an "association" of German ideologists rather than as the intellectual giant he really was, he has done a disservice.

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Sellers

Local boy

WILLIAM CARLOS WILLIAMS: *The Build-up*. 335pp. MacGilligan and Kee. 42s.

"I'm writing a novel," said Williams of *The Build-up* in a letter to Robert Lowell. "It's a novel, as usual, about my local scene (the scene is merely what I know). I want to write it so that when I speak of a chair it will stand upon four legs in a room. And of course it will stand upon a four-legged sentence on a page at the same time." Williams's way with prose writing—from the chair in the sentence to the containing episode—echoes, as Pound put it, "major form". The form of the trilogy, which began with *White Mule* and *In the Money*, and is brought to an open-ended conclusion in *The Build-up*, admits, albeit chiefly in its awareness of time passing. A "real" plot would have interfered with Williams's sense of truth to life: there are no parallel developments of groups of characters, no structural ironies, and Williams is uninterested in the knowing asymmetries of the *novelle* genre. So the trilogy is close to being a biography of the Stecher family—the Herman family, that is, into which Williams married—and *The Build-up* overlaps, in some of its finest stretches, with the *Autobiography*, published in the previous year.

A reluctance to trust oneself to the current of the thing can result in the reader's imposing an alien form, and this happens in a significant way on the dust jacket, where we read:

Joe Stecher and his wife have struggled from their early poverty and strangeness into social acceptance and comparative ease. But somewhere along the line they have not only lost the magic of their youth, but the dream of America the golden has become the taste of brass.

This kind of sentimental Spenglerism, so dear to the English with their comforting notion of America as a land of doomed hopes, tides the book up no end, but its pop sociology takes no purchase on Williams's human actualities. Joe Stecher reaches ultimate

misery because a war is threatening with Germany, his homeland, and more poignantly, his son has accidentally shot himself. It is precisely Williams's avoidance of "major form" and his refusal to drag in abstractions which give this close its felt weight. In a novel by Hardy the accident would be called on to prove something, but Williams has no interest in the President of the Immortals or in easy generalities about America the golden.

The "ideological" centre of the book occurs when Gurie Stecher, Joe's wife, invited South by a friend, is called on to talk to a group of Southerners, avid for antiseptic, about her Viking forebears. What she tells them is:

Your ancestors were immigrants, too, and many of them were poor. They had to work... My Eva Anderson, who came to me three years ago, is a fine, healthy girl. Now she can speak English. She got married to a farmer in Minnesota, pretty soon her children will be the leading citizens, maybe doctors and lawyers and then you'll see. They have brains. But that is what America is for...

Mrs. Stecher speaks in character, but Williams casts no shadow of irony on what she says and neither does the book's conclusion. He is with her here, although he knows more than she knows and exhibits her at times in all her crass insensitivity—particularly when she is instrumental in getting her elder daughter married to the wrong man. Yet, in some way, she remains admirable and her social getting-on, too, opens a field for praiseworthy energies and endeavours. The refusal to simplify what he knew into a plotted novel entails Williams's occasional loss of impetus. But it is of a piece with his refusal to simplify the quality, weave and outcome of human motive—from Mrs. Stecher's almost mindless thrust of ego to his own proposal of marriage to the girl he is not yet in love with. Form for Williams is the difficult mimesis of such human waywardness.

Romantic rhetoric

VASSILIS VASSILOUKOS: *Z*. Translated by Marilyn Calmann. 406pp. Macdonald. 30s.

The best that can be said for this strange novel is that it commemorates a scandalous political crime which might otherwise be forgotten in the English-speaking world. Grigoris Lambrakis, the Greek left-wing deputy, was murdered in 1963 after addressing a nuclear disarmament meeting. The people responsible were, of course, right-wingers—though nowadays some of them are as likely to be called "moderates" since the Colonels' coup, and may be excused in other nations of Europe, complaining of the "extremism" of Greece's most recent tyrants.

The character representing Lambrakis in this story is given a powerful speech, which some will consider extremist:

Our Western allies, I say, and their Greek friends, who show the excessive zeal of the slave eager to curry favour with his master, so excessive indeed, so blatantly cruel that even their master is often compelled to disavow them—look upon me as a threat levelled directly against themselves... Throughout the eighteen years of peace since the end of the Second World War, some eighteen localized wars have taken place...

His speech is applauded with cries of "Down with NATO!" There are several pages of this oration—which seems, at least to the present reviewer, very sound.

Yet most of the story is about the right-wingers responsible for the murder with their police accomplices. Mr. Vassiloukos cannot abide these people and describes them with a noisy contempt which makes his fiction boring. They have names like Auteratosaur and Mastodontosaur. He sees them as pterodactyls, turkey buzzards, coy-

otes. (The author has travelled extensively in the United States, and the translator is American.) For the dead man, he offers Byronic rhapsodies.

The dead are unaware of their sacrifice and this makes them still more beautiful. ... Clothed in the beauty of death, they have carried off those innumerable secrets that no April profusion will ever bring to light.

He imagines the dead man's soul hovering over the body as it passes, by railway train, through the mountains, waiting for

the brave men of the Resistance to come out of their hideouts and fall

Media man

MICHAEL FELD: *The Sabbatical Year*. 318pp. Alan Ross. 30s.

Bryan Elgin, narrator of this comic novel, works as research assistant to a television personality called Mulding, "the arch inquisitor of England—always on the mass communications media to put it sociologically".

Not only the tweedledee, but also weekly columns in the daily papers, and a real old-world type book—hard covers—coming soon exposing The Hidden Dangers Within Society Today. (True Examples Of, incorporating Suggestions With A Smile For Putting Us Back Where We Belong.)

Some will find Michael Feld's style boringly facetious; but his bizarre sentences, built of London slang and word-play, are composed fastidiously, and each has a point. The reader may be pleasantly reminded of Firbank, seeing the paragraphs—often only one sentence long, spaced on the page like verses, to be read one at a time. There is a little of Firbank,

too, in the author's knowledge of allusions. Although a radio worker, Bryan was once a radio, with Nat Miller and Forsyth, Seamon and Fox. He went to the young socialist up west where the typewriter was under threat of permanent ban by the K.G.B. his would probably have been a more effective.

Elgin once told members of the Writers' Union that if they had cancer was intended for the sickness of Soviet man, they were merely revealing the nature of what it is like to be a member of the Union. It is indeed the clinical of the disease, and the moral visiting Hackney to today's past office which was the true sexuality of the man.

The true sexuality of the man, recorded in his own successful life, is presented with a beautiful portrait of a middle, suburban London thirties, who can expect to be in jokes.

More mortal coils

SOLZHENITSYN: *Cancer*. Part II. Translated by Michael Bell and David Burg. Bodley Head. 30s.

Part of Solzhenitsyn's *Ward* continues to report on his cancer, hypernephroma and metastases in the cancer wing of a provincial hospital, and it is seen that the complete "their master is compelled to vow them", but not to point, yet.

A passionate description of the author's own experience of cancer, hypernephroma and metastases in the cancer wing of a provincial hospital, and it is seen that the complete "their master is compelled to vow them", but not to point, yet.

As in the first part of *Cancer Ward*, though perhaps with greater coherence now that the rebellious ex-convict Kostoglov is more decisively at the centre of the novel, we are presented with a devastating dossier on Stalinist society, usually through Kostoglov's own observations, but often through other characters' casual remarks. Conversation is spiced with cool references to the banishment of racial minorities, to bribery, black-market trading, incompetent bureaucracy and, of course, the labour camps, always on Kostoglov's mind because he has still not been "rehabilitated"; though released from his camp, he is now officially an "exile".

Unlikely

SYMONDS: *The Hurt Runner*. John Baker. 30s.

John Symonds's new novel, *The Hurt Runner*, his bizarre take is told in a brilliant and inventive, and to give even the most uninitiated a sense of the narrative a semblance of what is not to be gained by any convincing sense that the novel is not a result.

Details of the plot suggest an unconstructed and most unlikely story without actually lifting the reader's eye from the text. The novel is a fantasy, Felix, usually called "Baby", is the dwarf child of a promiscuous woman who reads existentialist books, lives upstairs, and the mother nurse called Agnes lives downstairs. Baby spies on her, Pansy, and her lovers, and becomes a great photographer. He loses his job—as a bid to become a great photographer—and falls in with some

young drugtakers who live next door, taking regular trips on L.S.D. When the novel ends with his mother shot by her jilted retired major lover, Baby is having an affair with his father's beautiful wife and joining his grandmother on a holiday expedition to Liechtenstein.

With so much gratuitous address thrown into the melting pot, it is difficult to understand why Mr. Symonds retained this mode of deadpan realism. As things stand, *The Hurt Runner* comes out as merely far-fetched; not aspiring to allegory particularly, it seems a curiously unsuccessful—and in places, rather wooden—attempt at social satire on its naturalistic level. In patches—Pansy's woolly existentialism, the crazy and spurious intellectualism of Jermyn (the flower-youth next door)—there is a mildly telling humour of a sardonic, clipped kind. But mostly, Mr. Symonds seems to have tried for, but failed to achieve, a slightly grisly commentary on various features of contemporary crankiness and self-delusion. Sparks of wit and malice keep his peculiar fairy tale interesting, but the want of a core of sensibility in the middle of all this leaves the whole venture looking a little strained and misconceived.

Macenotes

CLA Bieri's feeling for form is expressed in the way in which he will often end a story with a gracenote—a few lines which act as a tiny distraction, finalizing things, the opposite, almost, of a cliff-hanger. This technique is particularly well suited to Mr. Bieri's work; it guards against looseness and brings the reader's attention back to the rural setting which plays an essential part.

All this speaks of a balance which is kept only by an unusual degree of skill. And in the penultimate story—"The Cherry Lesson"—that balance is lost and the reminiscence of a scrupulous and tentatively but effectively dealt with, comes dangerously close to being banal. The remainder of the stories avoid this pitfall utterly. They are carefully judged, technically assured pieces of prose, possessing perhaps, an occasional stiffness of language—which may well be due to the fact that they are twice-translated. Even this quibble, however, does not apply to the last piece in the book—a moving account of the relationship between father and son. In this saddening, simple story, nothing is out of place.

Jonathan Cape's *Stephen* (30s.), the surviving part of a draft of *A Portrait of a Man*, which was a definitive text of that novel. *Dubliners* issued by the original publisher. The original text of *Theodore Spencer* was written by John J. Slattery and was a fragment, owned by Stephen Dedalus. It appeared in the *Review* of 1956, of which the present is a reprint—a fact that is not clearly stated in the introduction. The fragment is a study of the world in the *Review* of 1956, of which the present is a reprint—a fact that is not clearly stated in the introduction.

It is now fashionable in western medical circles to ask whether doctors should limit to prolong a life whose "quality" is bound to be inadequate. Similar problems are constantly being posed in this novel.

What value, asks the hero, Oleg Kostoglov, who is only 34, is there in a life that can only be preserved by hormone therapy that will make him impotent? At what point do other treatments, such as radiation therapy, become more harmful than the tumours for whose destruction they are employed? A great deal of Kostoglov's suffering is caused by post-radiation nausea. Finally, should a valuable hospital bed be occupied by an "incurable case" when many other patients have to sleep in the corridors?

As in the first part of *Cancer Ward*, though perhaps with greater coherence now that the rebellious ex-convict Kostoglov is more decisively at the centre of the novel, we are presented with a devastating dossier on Stalinist society, usually through Kostoglov's own observations, but often through other characters' casual remarks. Conversation is spiced with cool references to the banishment of racial minorities, to bribery, black-market trading, incompetent bureaucracy and, of course, the labour camps, always on Kostoglov's mind because he has still not been "rehabilitated"; though released from his camp, he is now officially an "exile".

It should indeed not be forgotten that Solzhenitsyn's criticism of Soviet society is often inspired by ideas that are, if anything, more radical than those of the Soviet authorities. His main targets are men who have betrayed the proletarian revolution and become corrupt with official privilege and luxury. Shulubin approvingly quotes Lenin's *April Theses* to the effect that "No official should

Separate

ROBIN CHAPMAN: *My Vision's Enemy*. 247pp. Hodder and Stoughton. 30s.

A would-be adulterous television director, an unwillingly pregnant wife, a potentially homicidal ex-missionary—at first glance these ingredients for Robin Chapman's second novel seem to indicate that we are in for yet another helping of trendy anguish. Happily, this is not the case. The anguish is there, all right, but it is real and necessary; an essential part of the novel's development, but not dominant.

It would have been all too easy for Mr. Chapman to overdramatize his characters: Andrew, the television director, for example, who instead is kept nicely in focus; a harassed, basically kind man, he is desperately trying to make sense of his failing marriage. John, Andrew's brother, is haunted by guilt, having been indirectly involved

in two deaths which he was too timid or imperceptive to prevent. He now sees God as malevolent, requiring blood-sacrifice; and for a time it seems probable that he has offered just such a sacrifice by murdering a schoolboy.

Mr. Chapman's main achievement is to demonstrate the crippling emotional separateness of these people: John, haunted by guilt and bitter disappointment; Andrew, hopelessly confused and on the edge of a possibly ruinous affair; Andrew's wife, distraught and comfortless; and, finally, Andrew's parents, who are reaching the end of a lifetime of misunderstanding. Their sad, accusatory conversations are among the best things in the book (together with John's narrowly averted suicide) and convey a sense of chances irrevocably lost, of long-buried grudges and unthinking selfishness which has twice the force of John's more direct, and, perhaps, overlong confession.

Revolutionary

EDUARDO MALLER: *Fiesta in November*. Translated by Ailsa de Sola. 121pp. Calder and Boyars. 25s.

Fiesta in November is more a novella than a novel. The main action is over within twelve hours or so. The fiesta of the title refers (quite inappropriately in English) to a luxurious party given during that time by the Ragues of Buenos Aires, a rich and influential pair in middle age, typical of the elegant and vicious society to which they and their guests belong: a society of aristocrats, diplomats and bankers smelting strongly of Thomas Mann's sanatorium.

Two characters are not happy with their companions' way of life or their contemptuous political attitudes. They are Maria Rague, the twenty-seven-year-old daughter of the hosts, and Lintas, an artist of Pre-Raphaelite leanings and embarrassing candour, whom she meets for the first time at the party. Together they discuss their situations, with an earnestness worthy of the characters in *A Room with a View*; and Lintas is revealed as an embryonic revolutionary. Maria's condition is one of weariness and chronic dissatisfaction with this and other ways she

is altogether akin to other heroines in Mr. Maller's work. But while, for example, Agata Cruz in *All Green Shirts* has space enough to live out her frustrations in novel-length action, Maria Rague's vast human problems are here given too little temporal perspective.

In so far as the characters generally are provided with such a perspective it is in a number of flashbacks; and more important, in a brief subsidiary story told in a series of italicized fragments inserted into the main narrative. And it is this story, about a poet brutally arrested and murdered in an atmosphere strongly reminiscent of Civil War Spain, which best suggests the weakness of the book as a whole. The view we get of revolution is arch and narrow, given the broad moral pretensions of the main story. The book must also have seemed less dated when it was first offered to the English reading public as long ago as 1942, four years after it first appeared in Spanish, in a private edition. The fact that Ailsa de Sola's able translation is as old as this is, however, not mentioned in this edition. Nor is the fact that it does not always correspond closely to the Spanish of the standard commercial editions of the work, the first of which was published in 1944.

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Latin dilemmas

GIUSEPPE BERTO: *Antonio in Love*. Translated by William Weaver. 302pp. Hodder and Stoughton. 35s.

Sad sensualists the Italians may be, in Proust's phrase, but clowns are to be found among their artists, at least, tempering the sensuality if not the sadness. Among current comic writers, Giuseppe Berto is remarkable for the way he injects a kind of enormity into the commonplace, with gloomy, exuberant intensity. His long novel, translated as *Antonio in Love*, about the obscure disorders provoked by Italian domestic life, and by an outsize father in particular, concentrated into a humdrum situation any amount of soul-searching, abjectly gay, dementedly gloom. *Antonio in Love* is less demented, less intense, and more overtly comical, the original title *La cosa buffa* (The funny thing) implying its theme: the comedy and sadness—a kind of metaphysical surrealism—involved in trying to combine the physical realities of sex with the ideas inculcated by the Italian way of life: or how is female innocence, still too official, indeed deeply desired prerequisite of love, to be reconciled with the display of passion, longed for and feared by the timid, tender Antonio; and on the other hand how is sexual skill to be reconciled with the contrary ideal of chastity?

Maria, innocent yet generous, and Maria, experienced yet grudging, personify this dilemma, behind which is the whole dilemma of Catholic teaching in a world that on the face of it has discarded such things as chastity yet has found no substitute that can be called to put it at its most secular emotionally satisfying.

Antonio, at twenty-five, is much greener than his English coevals, still idealistic, friendless, and tied to a horrible home, anything but the smooth Latin larva of Nordic fantasy. His despair is summed up early on in a wish not so much to die as to stop existing: annihilation rather than death being the goal of a sadness almost too timid to admit itself, certainly too gentle for a desire for heroic life, suicide. Berto's marriage to his wife here unhesitatingly, with an understanding of his mood, and

attitudes that follows their changes and development minute by minute, yet never seems to waste time, or words, or even pity. On the face of it, Antonio's story seems that of any youngster in love and trouble; but implied, of course, are many of Italy's present spiritual confusions, modern foreground in conflict with age-old background, adult life with childhood

Cendrars revived

BLAISE CENDRARS: *Moravagine*. Translated by Alan Brown. 236pp. Peter Owen. 35s.

A certified lunatic leaps over a Swiss asylum wall to the ear of the psychiatrist abetting his escape. In his hand there is a bloody knife. He has just disembowelled a girl. "Everywhere Moravagine left one or more female corpses behind him. Sometimes out of fun."

Moravagine's misgiving sense of humour takes him to Berlin, Moscow, the United States, South America and back to Europe to join in the fun of the First World War. Under the clinical observation of his fascinated psychiatrist rescuer he shows what you can do to upset the bourgeois if you really try. He becomes Germany's own Jack the Ripper, Russian revolutionary and terrorist, music student, pilot, prospector, explorer, potential sacrifice of a tribe of Orinoco Indians and then their god—a cerebral superman and emotional Zombie; a monster who keeps his cool.

There is a strange paradox in the anarchic and beading career of this Quixotic pair from continent to continent. They look for life in action, the transvaluation of all social values and of life itself. Yet action, the only form of truth for Moravagine, invariably takes the form of destruction, murder, disembowelling—affirmation through nihilism. It is very tempting to gather up the bits of Cendrars's philosophy, that sugar the narrative in an attempt to put his inept hero unhesitatingly, with an understanding of his mood, and

GENERAL HISTORY

Abortion is a paperback published by Sphere Books in association with the *Sunday Times* (110pp. 5s.), described as a "guide to abortion within the law". Dr. Peter Farnes gives a very clear question-and-answer explanation of the legal, medical and social aspects of abortion since the Abortion Act became law.

Lacing down

PATRICIA WARDLE: *Victorian Lace*. 260pp. Barrie Group: Herbert Jenkins. £3.

Lace has the unfortunate distinction of being an art form which has totally faded to pleasure. For the past forty years, no lace, of whatever period, has held any charm for the collector; and from the turn of the century, when the belief that "one must tell a lady by her lace" presupposed a wide-spread knowledge of the subject, the situation has deteriorated until a few people are left with either interest in, or knowledge of, the subject. Recently, however, there have been signs that collectors are rediscovering the beauty of good lace and are learning to appreciate the craftsmanship inherent in it.

The modern collector is faced with two major difficulties. Firstly, the existing books, which were almost all written before 1914, deal largely with pre-nineteenth-century laces and assume that those of a later date are both of common knowledge and of little interest. Even Mrs. Bury Palmer, whose *History of Lace* (1869) is unlikely ever to be bettered, is perhaps too detailed and too near the subject to help solve the second difficulty: the survival of an overwhelming quantity of good, bad and indifferent Victorian lace. To sort through, to assess and to select from this mass of material without adequate guidance is a disheartening problem but one which has been largely solved by the publication of Miss Patricia Wardle's *Victorian Lace*.

From the wealth of information buried in the exhibition and select

committee reports, the art journals and manufacturers' accounts of the period, Miss Wardle has built up a detailed picture of the complex world of the nineteenth-century lace industry, and she has succeeded in doing so in lucid prose and without losing either the lace or the reader in a mass of statistics. Although viewing the development of the industry with a detachment not possible in the contemporary writers, she appreciates and makes clear the social results of the industrial fluctuations caused by changes in fashion and in the relative roles of hand and machine-made lace. In dealing with these two aspects of the industry, Miss Wardle makes beautifully clear not only the real and justifiable pride which the early Victorians felt in the achievements of the lace machines, but also the great heights reached by the hand lace industry in mid-century. She wisely disposes of the commonly held belief that all machine-made lace is bad and that all hand-made lace is good: with its corollary that nineteenth-century lace is automatically less good than that of earlier periods.

The scope of the book is wide, since foreign laces formed a major part of the lace worn by the Victorians; all the major laces are illustrated and described with many perceptive comments, which will help in their identification. The links and interactions between the industries of the different countries are made clear and readily accessible by copious cross-references. Miss Wardle is scrupulous in giving her sources and provides in the bibliography an excellent basis for further study.

Dressing up

NANCY BRADFELD: *Costume in Detail*. Women's Dress, 1730-1930. 391pp. Harpart. 24s.

The chief value of *Costume in Detail* is that it ignores the main museum collections of dress. Its 360 illustrations by the author are all from examples in private collections, including her own. By far the greater number of these, and the most important, come from the Windsor collection at Snowhill Manor, now in possession of the National Trust. It is a pity that Miss Bradfield did not concentrate entirely on this collection, whose eighteenth-century material is of national importance. Had she, or her publisher, resisted the temptation to include dress of the nineteenth century and of the twentieth century down to 1930, which is already widely available through actual specimens, contemporary graphic records and many published works, and illustrated both men's and women's dress from the Snowhill collection, this would have been a far more useful work.

Each dress is given a full page, and many two pages, of sketches; they are shown full length and with details of construction, fabric and trimmings. Accessories, hats, caps, gloves,

shoes, bags, fans and underwear also appear, sometimes in a group, sometimes placed with a contemporary dress. And there are, on many pages, small sketches from contemporary paintings, and later photographs, showing similar garments being worn.

The two hundred years covered have been sub-divided into five periods. The text is limited to an introductory page for each period and to page captions for the individual dresses and their details or accessories. Handwritten notes and measurements are reproduced among the sketches.

The pages are rather crammed with all these sketches. Individual details of construction are shown in quantity, and are generally clear, but Miss Bradfield's style of drawing seems rather at odds with her intention of showing detail when she is drawing a full-length dress or giving ornament or pattern. The eighteenth-century dresses lose much of their character because the patterning of the fabric is lightly suggested in the full length sketch and then only given in a slight sketch of a very small area. How much is lost can be seen by comparing the sketch of a silk on page 38 with the colour-plate on page 375 of the same dress.

Valentinaria

FRANK STAFF: *The Valentine and its Origins*. 144pp. Lutterworth Press. £3 10s.

Do you know that the relics of St. Valentine may be inspected in the church of St. Praxed in Rome—the same as that for which Browning's bishop ordered his tomb; that St. Valentine himself, one-time bishop of Terni, had, very properly, nothing to do with love-making and that it was merely the coincidence of his feast-day with the ancient festival of the Lupercal which established the connexion? Further, do you know that valentines are mentioned in the Paston letters; that Samuel Pepys was an ardent dispenser of them; that they were at first hand-written, the earliest of the printed ones, turning up in England, in the 1790s; that their golden age (artistically speaking) came in the 1840s along with the Penny Post; that at Ballarat at the time of the gold rush they could be

purchased two feet long and costing up to five-and-twenty pounds; that the great maestros of the business were, for England, Jonathan King and, for the United States, one Esther Howland; that the First World War nearly killed the custom of sending them; but that since 1925 it has, with a little judicious pushing, made something of a come-back?

If you do not know these things and care to know them, you cannot, as a confirmed valentinarian, afford to neglect this sumptuously illustrated volume, *The Valentine and its Origins*, by the author of *The Picture Postcard and its Origins* and *The Penny Post*. It is a completely exhaustive treatment, with many learned and valuable appendices, one of the best of them being a reprint of the great Jonathan King's original catalogue of cards for 1863 in which each item is characterized by one succinct phrase—"very chaste and cheap", "sweetly pretty", and "nicest of all", "with church, the doors to open".

Cloisonné from Georgia

SILVIA AMIRANASHVILI: *Medieval Georgian Enamels of Russia*. 123pp. New York: Abrams. London: The New English Library. 66s.

Byzantine cloisonné enamels have long been familiar, thanks to the fact that there are examples in most larger public collections as well as in many libraries and cathedral treasuries; many of them reached the west after the sack of Constantinople by the Fourth Crusade in 1204. Georgian enamels are less well known, for though some found their way into Russian collections at the end of the last century, most of those that are known are now in the museum at Tiflis. Publications dealing with them, such as there are, are very hard to come by. Mr. Amiranashvili's *Medieval Georgian Enamels of Russia* is thus particularly welcome; thanks to its rich series of ninety-nine colour plates it becomes possible to appreciate the quality of these enamels and also to gather some idea of the features that distinguish the Georgian from the Byzantine examples.

These include the brighter colouring of the Georgian ones, the predominance among them of a particular wine-red enamel, certain technical details such as the height and the soldering of the partitions, stylistic differences, notably the cruder nature of the Georgian figures, and in later times the use of Georgian instead of Greek script. Distinctive again is the use of enamel, lost and repoussé work together on the Georgian works, as on the cross from Marilvi.

The book begins with a brief survey of the technique of the jeweller's art in Georgia in the Bronze Age and in Early Christian times, with special reference to finds of the latter period made at Akhalkalaki and Armaztsikhe, where fine cloisonné enamel

appeared for the first time. From this evidence he argues that the art was an established one in Georgia and that it is not necessary to seek its origins in the Byzantine world as some authorities have tended to do. But it was not really till the eighth or ninth century that the art assumed real importance and that the production of figured work, and this clearly of Byzantine type, began. The author then outlines the recent history of some of the principal pieces before he undertakes a detailed study of the individual examples that are illustrated. The earliest of them, the Martvili triptych, is assigned to the eighth or ninth century; this date would be possible in Georgia though not in the Byzantine world, where iconoclasm was in force till 843, but on the whole a ninth-century date seems more likely. Most of the examples, however, date from between the tenth and the twelfth centuries; the latest are of the fifteenth. Between the tenth and the twelfth centuries, three main groups are distinguished—namely, Georgian enamels that follow a

Boxed in

ERIC DULIN: *Silver Boxes*. Photographs by Michael Ploner. 119pp. Herbert Jenkins. £3 10s.

This is a most exasperating book, filled with tiresome irrelevances. Mr. Dulin knows a great deal about his subject but is not content to allow his often excellent illustrations to speak for themselves with a minimum of description and comment. He insists upon hitting the reader on every other page telling him what pains are being taken for his enlightenment. This practice may be a hint which contains many silver boxes of exceptional interest, from the famous silver-gilt and enamel instrument case belonging to the Worshipful

Company of Barber-Surgeons to modest little silver vinaigrettes; a particularly one of 1877 is found in a man's lantern. Another, designed as a book cover, is dated 1825 and 1831 as being in the collection of the T. S. B. It is a bibliographical chapter giving details of nineteenth-century bookmaking and, as now published, and is clearly the most detailed research of the "writing end" of 1877, when one would expect an amount of tedious and exceptional interest. It is a pity that it is not more fully illustrated. The book is a pity that it is not more fully illustrated. The book is a pity that it is not more fully illustrated.

Arms from everywhere

HOWARD L. BLACKMORE: *Royal Sporting Guns at Windsor*. 61pp. 52 plates. H.M. Stationery Office. £2 12s. 6d.

ARTHUR RICHARD DUFFY: *European Armour in the Tower of London*. 17pp. 164 plates. H.M. Stationery Office. £3 10s.

ERIC VALENTINE: *Rapiers*. 74pp. Arms and Armour Press. 25s.

LORD ECKERTON of TATTON: *Indian and Oriental Armour*. 178pp. Arms and Armour Press. £5 10s.

The royal collection of arms and armour at Windsor Castle is one of the finest in the country, and where eighteenth and early nineteenth-century quality firearms are concerned it stands supreme. Unfortunately, it has always remained relatively inaccessible, for the visitor to the Castle is passed along its galleries between ropes that prevent him from seeing any but a very few of the pieces at close quarters, while the only printed catalogue of the collection available is the somewhat unsatisfactory one produced by the late Sir Guy Laking in 1904. Now, however, the Queen has lent seventy of the finest sporting guns—dating from the late sixteenth century to 1844—to the Tower of London Armories, where they can be seen by the public during the next few months displayed in a manner worthy of their quality. Great credit is due to Mr. A. R. Duffy, Master of the Armories, and his staff both for organizing the exhibition and for seizing the opportunity thus presented to place the arms on record in a really first-rate catalogue.

Published at the same time as the Windsor catalogue is a picture book, *European Armour in the Tower of London*. This comprises 165 plates—four coloured and the remainder half-tone—illustrating some 350 of the most important examples of European armour, shields, spurs, horse-armor, and portraits depicting armour in the Tower of London Armories, together with a short introductory survey of the history of the collection by Mr. William Reid. As the first record of this part of the Armories to be published for fifty-two years, during which period it has grown enormously, the book has long been eagerly awaited by students. Well produced, though not quite so well as the Windsor catalogue, the nature of the pieces it illustrates makes it at once a major work of reference in its field. It is likely to remain so until the publication of the definitive catalogue of the Tower Collections promised by Mr. Duffy in his preface.

In *Rapiers* Mr. Eric Valentine has produced what is basically an illustrated catalogue of some fifty sixteenth and seventeenth-century rapiers, left-hand daggers and papiers taken from his own collection. To this he has added lists of sword-cutters and of collections containing rapiers; a bibliography and a short introduction in which he traces briefly the historical development of these weapons and gives his views. Should be. Not only does it describe all the pieces in detail, and illustrate most of them, but it also includes a mass of new information about their history and their makers drawn largely from unpublished sources. Particularly interesting, even to the non-specialist, are the

feature of the catalogue, to which collectors, rare and antiquarian, will need to pay particular attention, is the citation for each piece of surviving copies. For example, sixty libraries throughout the world have a copy of no. 10, a copy of no. 11, a copy of no. 12, a copy of no. 13, a copy of no. 14, a copy of no. 15, a copy of no. 16, a copy of no. 17, a copy of no. 18, a copy of no. 19, a copy of no. 20, a copy of no. 21, a copy of no. 22, a copy of no. 23, a copy of no. 24, a copy of no. 25, a copy of no. 26, a copy of no. 27, a copy of no. 28, a copy of no. 29, a copy of no. 30, a copy of no. 31, a copy of no. 32, a copy of no. 33, a copy of no. 34, a copy of no. 35, a copy of no. 36, a copy of no. 37, a copy of no. 38, a copy of no. 39, a copy of no. 40, a copy of no. 41, a copy of no. 42, a copy of no. 43, a copy of no. 44, a copy of no. 45, a copy of no. 46, a copy of no. 47, a copy of no. 48, a copy of no. 49, a copy of no. 50, a copy of no. 51, a copy of no. 52, a copy of no. 53, a copy of no. 54, a copy of no. 55, a copy of no. 56, a copy of no. 57, a copy of no. 58, a copy of no. 59, a copy of no. 60, a copy of no. 61, a copy of 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Books received

Archaeology

Norfolk Archaeology Volume 34, Part 3, pp 224-235. Norfolk and Norwich Archaeological Society, (Garrett House, St. Andrew's Plain, Norwich) 36s.

Jewelry, coins and pottery dug up in Norfolk are the subjects of four of the papers in the current archaeological journal from Norfolk. An enamelled bronze bracelet of Roman origin came to light at Southwold; a Celtic intaglio was found during river dredging at Caistor St. Edmund; there was last year's hoard of 1,100 Roman coins discovered at Mattishall; and finds of medieval pottery on a building site in old Yarmouth. Illustrated reports on all these finds are here published. Among other contributors, Mr. Trevor Lawless has hit on an unusual subject in the transcriptions of painted pictures on a diaphanous screen lit from behind displayed at patriotic celebrations in Norwich during the Napoleonic wars.

Architecture

From the Firehouse: Chimney Pots and Sheds 115pp. Centaur Press, £2.5s.

Good craftsmanship and distinctive design are to be discerned in many of the older chimneys. Mr. Fletcher, more observant of these than most people are, has written an interesting monograph on their history and variety of types, from the tall stacks on industrial or naval ships to the low chimney stuck into the crofter's thatched roof. His photographs and drawings reveal how chimney design varies from district to district (and again in continental countries), and the book concludes with sketches of more than 300 types of modern pot designs. His travels with head in air have produced an unusual and instructive volume.

Biography and Memoirs

CAMPBELL, PATRICK R. The Course of Events 180pp. Anthony Blond, 25s.

REID, COLIN. Life with my Wife and other Diversions 82pp. Souvenir Press, 16s.

One of Patrick Campbell's qualities, unusual for a professional droll, is that he reads more engagingly in bulk than in separate pieces. What engages is the intensity with which Mr. Campbell gets entangled in fantasies of his own imagining, weaving hopeless complexities out of perfectly ordinary situations, a spider caught in its own web.

He also has the unexpected gift of being able to win variety by shifting the point of view. His total lack of communication with an Algerian odd-job man, seen entirely through the Algerian's eyes, is one of the funniest things in the book. But most of it is the record of an Irish civil war—the real Campbell versus the fantasy Campbell.

In Colin Reid's case it is his wife who is Irish and the civil war inevitably takes on blunder overtones. A funny man can hardly save his wife in the way that he is expected to save himself. This collection is hastily, and in the teeth of the title, dedicated "to my wife with love". This means that the lady, for the mild delectation of *Daily Mail* readers and flow us, is free to hog Mr. Reid's blankets, now down his garage door-post, induce his sympathetic pregnant; inspire his overflows; and generally make life a lucrative hell for the poor man.

COATES, AUSTIN. Myself a Mandarlin: Memoirs of a Special Magistrate 250pp. Muller, 25s.

Although Mr. Coates' career as a Hong Kong Magistrate ended in 1956, the theme unites the anecdotes which form the basis of his unpretentious but skillfully written little book is extraordinarily topical. Dealing with cases for the most part under Chinese law, he had an excellent opportunity to observe how Chinese culture produces Chinese logic; his conclusion is that "to anyone trying to understand other races in this world, the Chinese surely pose the greatest challenge". On first

acquaintance, he was struck by their preoccupation with their own affairs and their apparent lack of interest in anything from the most hushed world. He grew in time to admire and like them, but never ceased to be surprised by the way their minds worked. His discoveries on this subject are enriched, each in its separate story, in a fashion reminiscent of Sherlock Holmes: thus, the occasional thinness of plot is disguised by the easy run of the prose, and by a neat disposition of suspense. The elements of these true stories are pleasantly unexpected: one may read, for example, of the case of the Injured Dragon, though perhaps the best concerns the abbot, the graves, and the giant African snails.

LEIGH, MARY M. Catherine the Queen 310pp. Muller, £2.10s.

It is twenty-seven years since the publication of Garrett Mattingly's life of Catherine of Aragon; this new American biography of the queen treats its subject at nearly twice the length. The portrait is a sympathetic and admiring one and the writer is at pains to show that Catherine played a bigger part than is often realized in the events of her time. Whether she was, as the hitherto asserts, "a woman of enormous stature" the reader must judge for himself.

MUNRO, PENNYRHI. Gandhi and Modern India 307pp. The English Universities Press, 15s.

Gandhi and Modern India is beyond question the best short account of Gandhi's life and career to be written in English; and students of Indian nationalism, dazed and battered by the monumental avalanche of material about the "Mahatma" which continues to pour from the presses of India, will turn with relief to Sir Penderel Moon's cool, detached and yet sympathetic estimate of what Gandhi contributed to the achievement of Indian freedom. Cynics have remarked that the semi-dedication of this strange little man by his countrymen has gathered momentum precisely in proportion to the abandonment of his teaching by the realists who now control the destinies of India. This is not entirely true; his ideas still count for much; and departures from them, however inevitable, are sincerely lamented. No one can read this book without forming a more just estimate of what Gandhi achieved—and failed to achieve—in the three spheres of reorganizing the Congress, giving a decisive turn for the worse, alas! to Hindu-Muslim relations; and perfecting the techniques of non-violence as a political weapon.

Broadcasting

DIMMOCK, PETER. Television Outside Britain 10pp. CURRAN, CHARLES J. *Broadcasting from West of Suez* 19pp. B.B.C.

Texts of two of the luncheon lectures given last autumn at Broadcasting House. In the first of the series Mr. Dimmock talked about the problems faced in organizing "live" television broadcasts from outside the studios. In the second Mr. Curran looked ahead to the 1970s and to the great influence which he believed British broadcasts could have abroad. He laid the greatest stress on the accurate reporting of news which had given the B.B.C. its high reputation overseas, especially during the war. "The broadcasting future belongs, in my view, to reporting and not to polemic."

Cookery

HANBURY TENISON, MARINA. Soups and Hums d'Ouvres 314pp. Penguin, 7s. 6d.

This new Penguin cookbook contains more than 750 recipes for first-course dishes, in an intelligent arrangement and with clear instructions. There are a few gastronomic solecisms, and Mrs. Hanbury Tenison's style is trite, but the book is a useful addition to an excellent series.

Drama

FURD, JOHN. The Chronicle History of Perkin Warbeck Edited by Peter Ure. 276pp. Methuen, £2.2s.

The play which T. S. Eliot thought Ford's highest achievement and, Shakespeare apart, one of the very best of Elizabethan historical plays appears in Methuen's Revels edition with an introductory study of it by Mr. Peter Ure as editor. He rejects the notion that this play is partly Dekker's and gives Furd credit for the whole; the difference from Ford's

other works can better be explained, he thinks, by the fact that in turning to a history play the dramatist was anything from the most hushed world. He grew in time to admire and like them, but never ceased to be surprised by the way their minds worked. His discoveries on this subject are enriched, each in its separate story, in a fashion reminiscent of Sherlock Holmes: thus, the occasional thinness of plot is disguised by the easy run of the prose, and by a neat disposition of suspense. The elements of these true stories are pleasantly unexpected: one may read, for example, of the case of the Injured Dragon, though perhaps the best concerns the abbot, the graves, and the giant African snails.

Economics

PHILLIPS, BROWN, F. H. with MARGARET H. BROWN. A Century of the 19th Century 476pp. Macmillan, £5.5s. Subtitled "The course of pay and production in France, Germany, Sweden, the United Kingdom and the United States of America, 1800-1900", this book is required reading for all concerned with, or about, inter-time and inter-national comparisons of production, productivity, real income rises, and pay. The natural loading with statistics and tables pays off by enabling readers to spot periods (sometimes even centuries) of more and less rapid growth: e.g., Sweden's phenomenal and supra-average performance falls into proportion once one perceives how much slower it was between 1860 and 1914 than those of the others. The well-known but little-publicized fact that real proportions of national incomes and of growth falling to labour (employees) remain remarkably similar in all countries examined emerges with striking clarity.

LEVIN, A. I. Industrial Revolution in Britain, 1880-1914 201pp. Weidenfeld and Nicolson, £2.2s.

Applauded by D. H. C. Liddell, *The Development of British Industry and Foreign Competition, 1875-1914*, 384pp. Allen and Unwin, £3. Canadian Professor Levine's book emphasizes the relative backwardness of British manufacturing sixty years ago against Germany and the United States, and goes into our trade union mentality and restrictive and other practices, poor management, &c., concluding that it was mainly due to nation-wide resistance to innovation: a worthwhile assembly of arguments and documents, including the little-publicized "Moscow Report" of 1903. Muller, deeper analyses of our failures to compete, industry by industry, are in the University of Glasgow Social and Economic study, which covers the general problems in a good opening essay by the editor; the coal, cotton, iron and steel, woolen and worsted, hosiery and shoe, engineering, electrical, chemical and glass industries; and our merchant marine; all by able, instructed university lecturers in economic and industrial history. The editor makes the point, just being realized by financial journalists, that our propensity to import is a nation rather than an industry; growing before the end of the last century. A fine, sound, instructive set of original, hitherto unpublished, essays.

The European Free Trade Association and the Crisis of European Integration By a Study Group of the Geneva Graduate Institute of International Studies, 324pp. Michael Joseph, £2.2s.

Completed in March, 1967, this book shows remarkable foresight and provides most useful contemporary checks, figures, &c., for EFTA, EEC's, and others' current problems and discontents.

HUGHES, FRANK. Money International 44pp. Allen Lane: The Penguin Press, £3.10s.

Sane, sound exposition and recommendations for national and the international monetary systems by former *Economist* and *Banker* writer, with much useful historical and statistical material; no comfort for inflators or lech financiers; valuable for students and those puzzled by current monetary ills.

History

The Derwentholme Association for the Advancement of Science, Literature and Art: Report and Transactions Vol. 100, 444pp. The Association (7 The Close, Exeter), £3.

The twenty papers in this volume include the first of a series on old Devon farmhouses, of which four in the north of the county and one near Exeter are described with plans and photographs. Monumental brasses; the reclamation and embanking of the Bournham marshes near Ilfracombe; Charles II at Plymouth; a short biography of Sir Humphrey Gilbert's son John; and evidences of Christianity in the Roman West Country are a few among a wide variety of contributions. An interesting modern enterprise is described by Mr. A. P. G. Michell in his account of the Herbert Whitley Trust under which the zoological and botanical gardens at Paignton, begun as a private hobby, have been converted into a centre for open-air scientific education.

FURTER, G. C. F. (Editor). Northern History Volume 3, 240pp. University of Leeds, 25s.

The nine papers that make up this volume of historical essays range from the Roman north-west to the operations of local government in Victorian Lancashire; from the Scarborough fishermen of the fifteenth century to the St. Helens glass-makers of the seventeenth, and to the child-factory workers of the early nineteenth. In another paper Mr. J. A. Tuck discusses the uneasy relations of Richard I with the Border magnates who, until that king began to appoint wardens from outside, had enjoyed the unquestioned dominance of the region.

GILBERT, MARJIN. Jewish History 112 maps. Weidenfeld and Nicolson, 35s.

The fourth in Mr. Gilbert's admirable series of historical atlases covers the story of the Jewish people from

Genesis to the Six Day War. The maps, clearly drawn in black-and-white by Arthur Banks, illustrate anything from migration routes to a detailed population analysis of the East End of London in 1901. The text is an integral part of each map—an explanation of what is shown, an illuminating comment, often an apt quotation. There is an index and a bibliography. The reader can learn the basic facts about this extraordinary subject more quickly here than in any ordinary history. There are a few lapses, such as the hasty-drawn map of "London Jewry since 1901" in which more than half of the information dates from before 1900; and the German Jewish settlement of the 1930s is not mentioned.

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Literature

NATAN, ALAN (Editor). German Men of Letters Volume V, 319pp. Oswald Wolff, £2.2s.

There is something strangely depressing about the "German Men of Letters" series, the fifth volume of which, dealing with "a dozen neglected poets and writers" of the nineteenth century, has just appeared. If it were possible (which is doubtful) to read right through this volume, one would be left feeling that one's time would have been far better spent on a monograph of the same length, if not on actually reading some of these writers' "neglected" works, neglected no doubt because of too many volumes such as the present one.

German Men of Letters V is not helped by Mr. Nathan's pompous and superfluous introduction: "There (the writers) belonged to the nineteenth century which produced even the intelligent generalisation in a few words. Too variegated was the plenitude of phenomena..."

Surely such a feat is not beyond Mr. Nathan, who manages to condense the condensed by covering the authors, rather like the archetypal American tourist "doing" Europe, at an average of 1.5 pages per writer.

Most of the essays are swamped by a mass of quotation and close textual criticism which prevents a real argument getting going, and a greater emphasis on biographical and historical information—in short, facts—would have been far more useful. It is difficult to say what this work is intended for; the undergraduate, confused by unexplained asides, such as "Schiller's unfortunate *Die Jungfrau von Orléans*" will find on looking up the note the valuable information: "The *Maid of Orléans*" is it then for the specialist? But all the German in the text is translated in the notes. Perhaps the book is for the Germanist who doesn't know any German.

Social Studies

Yearbook of Lubum Statistics 1968. 836pp. Geneva: International Labour Office, £4.10s. (Paperback, £3.5s.)

with text in English, Spanish, the twenty-year anniversary of the I.L.O. yearbook with an introductory chapter on the history of the I.L.O., which gives a general information about employment, unemployment, hours and prices and a past half-century.

Transport

HOW, ARTHUR. Roadways 250pp. Longmans, £2.2s.

One of the first things Mr. Bird's book states of the road, industrial revolution (engineering), the difficulties of even basic maintenance, the impact of the turnpike improvements, the Telford and Macadam keys, the development of traffic from the day-to-day power meant what it was when first steam and the over. This is a highly comprehensive study into Bird's enjoyment of his pleasure in elegant good engineering plans.

HADFIELD, CHARLES. Roadways 233pp. Newton & Co., £2.2s.

Few people can be as able as Mr. Hadfield as to the history, development and a British canal system. He brings his subject to life not only the general picture of a series of fascinating illustrations of canals, but he makes a critical and largely favourable assessment of the great canal-builders "who only built of two canals" and in the judgment of the present editor of the canal system, he remarks that a modern employed, at £8 a year, blacksmith and Abercrombie in 1804 for looking after a canal of an interesting significant in itself, but capture the flavour of the

Mr. A. B. Driver, Personnel Officer, BIRA—The Inter-Group Laboratories of the British Steel Corporation, 24, Buckingham Gate, London, S.W.1.

For full details to—
Reference number OIS/HQ.8 in your reply.

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VACANT APPOINTMENTS

MANCHESTER COLLEGE OF COMMERCE

Department of Librarianship

Applications are invited from suitably qualified persons for appointment to the undermentioned posts. The College is a short-term institution, concentrating on degree and postgraduate courses, and is accommodated in a new building. The College will offer a three-year Ordinary Degree Course in Library Studies under the auspices of the Council for National Academic Awards commencing in September 1969.

FE/16 Senior Lecturer/Lecturer in Information Retrieval (including Classification and Cataloguing)
FE/17 Senior Lecturer/Lecturer in Bibliographical Control/Subject Bibliography

For both posts, applicants should be Chartered Librarians with good experience and possession of a University degree (particularly in the field of the Social Sciences) would be an advantage.

Appointments will be made on Senior Lecturer/Lecturer II grades according to qualifications and experience.

Salaries in accordance with the current Burnham report.

Successful candidates should be available for interview with the Chief Librarian, Manchester College of Commerce, Education Office, 100, Oxford Street, Manchester, M1 1BB, on receipt of a self-addressed envelope and are returnable by 28th March 1969. Please quote appropriate reference number.

COUNTY COUNCIL OF DUNBARTON
Applications are invited from Chartered Librarians for the post of **TRAVELLING LIBRARIAN**

Applications from suitably qualified persons will be considered. Two public libraries, serving the western part of the County, are in operation from County Library Headquarters, Leamington, Dunbarton. Ability to drive a commercial vehicle will be an advantage.

Salary Scale: £1,000-£1,200. Part qualified librarians: £810 to £1,000. B.N.C. Conditions of Service, with placing according to qualifications and experience. The successful applicant will be required to pass a medical examination for admission to the Superannuation Scheme.

Applications, with the names of three referees, should be sent to the Director of Education, County Office, Dunbarton, at once as possible.

COLLEGE OF LIBRARIANSHIP WALES
LIBRARY AND INFORMATION SERVICE

The College Library is offering one of the major stages in its development. It is a large library at the centre of the College's educational programme. Applications are invited from experienced, qualified librarians for the following posts on the new establishment:

COLLEGE LIBRARIAN (Principal Lecturer/Senior Lecturer) Salary: £2,200-£2,500/£2,500-£2,850 (including 25% gratuity)

SENIOR LIBRARIAN (Senior Lecturer) Grade £2,200-£2,500

TUTOR-LIBRARIANS (Senior Lecturer) Grade £1,725-£2,200

Applicants should be Fellows of the Library Association or Associates with a University degree, and it is expected that the College Librarian will have a minimum of 10 years' experience in a library of the type of the College of Librarianship, Wales, and the opportunity to see the College Librarian and the work being carried out.

Applications, stating age, education, qualifications, experience, present work and salary, should be sent, as soon as possible, to the Director of the College of Librarianship, Wales, Llandudno, Gwynedd, LL50 2AB, by 31st March 1969.

THE UNIVERSITY OF LEEDS
Applications are invited for the following Chair:

SCHOOL OF HISTORY
CHAIR OF ANCIENT HISTORY

vacant on the resignation of Professor J. G. Baldwin. Reference No. 9/2/69.

CHAIR OF MODERN HISTORY
vacant on the resignation of Professor J. A. S. Greville. Reference No. 9/2/69.

DEPARTMENT OF CHINESE STUDIES
CHAIR AND DIRECTORSHIP OF CHINESE STUDIES

vacant on the retirement of Professor Owen Lattimore on 30th September 1970. Reference No. 12/1/69.

Applicants should have a minimum of 10 years' experience in a library of the type of the College of Librarianship, Wales, and the opportunity to see the College Librarian and the work being carried out.

Applications, stating age, education, qualifications, experience, present work and salary, should be sent, as soon as possible, to the Director of the College of Librarianship, Wales, Llandudno, Gwynedd, LL50 2AB, by 31st March 1969.

BOROUGH OF KIDDERMINSTER
PUBLIC LIBRARY, MUSEUM AND ART GALLERY

Applications are invited from Chartered Librarians for the position of **DEPUTY BOROUGH LIBRARIAN**

Salary Grade IV (£1,485-£1,715). Applicants should have received experience in a Public Library where modern techniques and concepts are applied. Kidderminster Library Services include a Lending Library (with issues 215,000 vols. per annum), a new Reference Library, Gramophone Library, Lectures and Concerts, Housebound Reading Service, etc. In appropriate cases housing accommodation will be provided and fifty per cent of removal expenses will be paid by the Council.

Application forms are available from the undersigned and should be returned not later than Monday, 31st March 1969.

JOHN L. EVANS,
Town Clerk, Kidderminster, Worce.

JERSEY-CHANNEL ISLANDS
Vacancies exist in the Jersey Public Libraries for the following posts:

Branch Librarian—Les Quatrevoies, St. Helier, Jersey. Senior Assistant, Cataloguer, Lending Services.

Positions are permanent and reciprocal pension arrangements have been made with the Jersey Government, etc. Low income tax and no purchase tax. Applicants must be qualified Librarians with suitable experience. Salary on scale £1,034-£1,238 (at present under review).

Application forms, conditions of service, and further details of the posts can be obtained from the Librarian, Jersey Public Libraries, Jersey, Channel Islands, and completed forms sent to the Librarian, Jersey Public Libraries, Jersey, Channel Islands, not later than 22nd March 1969.

THE HARTFORD POLYTECHNIC HERTIS
Information and Liaison Officer

Librarianship Systems Adviser. Candidates should be qualified librarians or graduates with other experience in handling libraries and/or knowledge of organization and methods techniques which could be applied to the mechanization of libraries.

Salary: £4,100-£4,325. Further details to: The Hartford Polytechnic, Hartford, to whom applications should be returned by 28th March 1969.

LIBRARIANS

(Grade IV) in GOVERNMENT DEPARTMENTS

Applications are invited from men and women for the following posts:

London posts

- Army Central Library, Institute of Army Education, N.Z.
- Foreign and Commonwealth Office Libraries, S.W.1 (2 posts).
- India Office Library, S.E.1.
- Ministry of Housing and Local Government, S.W.1.
- Ministry of Overseas Development, Tropical Products Institute, W.C.1. Experience of work in a scientific library an advantage.
- Ministry of Public Building